

HAL•LEONARD

GUITAR



VOL. 35

HAIR METAL

Play 8 Songs with Tab and Sound-alike CD Tracks



Decadence DanceEXTREME

Don't Treat Me BadFIREHOUSE

Down BoysWARRANT

SeventeenWINGER

Shake MeCINDERELLA

Talk Dirty to MePOISON

Up All NightSLAUGHTER

WaitWHITE LION



HAIR METAL

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Decadence Dance

Words and Music by Nuno Bettencourt and Gary Cherone

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 134$

A5 A7sus4

mf
w/ dist., delay & reverb

w/ bar

TAB

D/A G5/A C5/A A5

w/ bar

*T.H.

w/ bar

P.H.

f

*Touch harmonic produced by lightly touching strings
w/ right hand while previous chord is still ringing.

D

A5

Let's go. ____

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a treble clef, and the guitar part is written in a bass clef. The melody features a repeating eighth-note pattern in the first two measures, followed by a quarter note and a half note. The guitar part provides a steady accompaniment with a repeating eighth-note pattern in the first two measures, followed by a quarter note and a half note. The score is divided into three measures, each containing a guitar part and a corresponding guitar tablature line below it. The tablature uses numbers 0-5 to represent frets and includes symbols for chords and bends.

Verse

G5

D5

A5

N.C.

1. Try - in' so hard to keep up with the Jones - es,

A5 D/A A7(no3rd) A5 D/A A7(no3rd) A5 N.C.

run-ning a rat__ race and won__

A5 D5 C5

__ by our nos - es. __

P.M. - P.M. - slight P.M. -

A5 N.C. A5 D/A A7(no3rd)

Al-ways put one foot in front of the oth - er, __

A5 D/A A7(no3rd) A5 N.C.

and dance to the beat__ of a dec - a - dent drum - mer. __

*Pick behind nut.

Pre-Chorus

A5

D5 G5 F#5 E5

F#m

Just buy a brand new pair

P.M. - P.H. - P.M. -

1/2

D

D \flat

C

B

E5

of Fred As-taire shoes, climb - ing to the top, nev - er gon - na stop. It's the same

let ring - - - -

1/2

2nd time, substitute Fill 1

D D7sus4

old song and one, two, three and dec - a - dence.

1/2

Fill 1

P.H. - w/ bar - +1

Pitch: D

-2 1/2

Chorus

A5 A A5 A D5

(Dance. — Dance. — Dance. — Danc-

P.H.

(12) (13)

4 (4) 2 2 0 2 2 0 2 2 0 7 9 9 7 9 2 2 0 2 2 0 7 9 9 7 9 7 5

C5 B5 A5 A G5 D5 E5

Dance. — Ev - 'ry - bod - y dec -

- ing to the dec - a - dent dance.) —

let ring — let ring —

(7) 7 7 7 0 5 4 2 2 2 2 0 7 9 9 0 3 3 0 3 2 0 2 0

To Coda Φ

A5 F#m 2nd time, substitute Fill 2 D C#5 D5 C#5 D5 E A5

- a danc - ing, danc - ing to the dec - a - dent. Dance. —

(Danc - ing to the dec - a - dent dance.) —

P.M. —

let ring —

0 2 2 2 7 7 6 7 6 7 9 2

(2) 2 2 2 7 7 6 7 6 7 9 2

Fill 2

P.M. —

2 2 2 4 5 4 2 2 7 7 7 5

Dance. _ Dance. _

Chords: (2/2) 2 4 2 4 5 2 0 2 0 | 2 4 2 4 4 6 2 2 0 2 0 | 2 4 2 4 5 2 0 2 0

Verse

G D5 A5 N.C.

2. It's hard to stop once the mu - sic gets start - ed; _____

Chords: (2/2) 3 0 0 X 3 3 0 0 X 3 3 0 0 | 2 2 0 | X X 12

A5 D/A A7(no3rd) A5 D/A A7(no3rd)

till the soles _

Chords: 2 2 2 0 0 2 4 4 5 5 | 2 2 2 0 0 5 7 7 5 5

A5

_____ of your feet _ hard - en up _____ like your heart _____ did.

Chords: 2 2 2 0 0 0 0 5 0 3 5 0 3 5 | 0 2 5 0 2 5 0 2 5 0 3 5 0 3 5

*w/ harmonizer

*Set for one octave above.

D5 G5

P.M. --- P.H. slight P.M. ---

3 5 3 0 0 0 2 5 6 7 5 7 5 7 6 5 5 5 8

A7 A5 D/A A7(no3rd)

Step - pin' in line with the sign of the tim - er;

semi-harm.

1/2

5 5 4 5 5 4 5 5 4 5 3 2 2 0 0 0 2/4 3 4 5

N.C. A5 N.C.

se - duced by the tune of the dec - a - dent danc - er.

P.H. w/ bar

steady gliss. ---

7 (7) (7) (7) (7) (7) 2 2 0 0 2 7 10 14 17

Eb5 D5 C5 A5

Who!

The dec - a - dent danc - er.

P.M. - -P.H. P.M. - -P.H.

3 5 3 0 0 0 2 5 6 7 5 7 5 7 6 5 3 3 3 5 3 0 0 0 2

⊕ Coda

D.S. al Coda

D5 G5 F#5 E5

C#5 D5 C#5 D5 E A5

Dance. -
- ing to the dec - a - dent dance. -

P.M. -----

Chorus

A A5 A D5 C5 B5 A5

Dance. - Dance. - Danc - ing to the dec - a - dent dance.) -

A G5 D5 E5 A5 F#m

Dance. - Ev - 'ry - bod - y dec - a danc - ing, danc -
let ring ----- let ring -----

D C#5 D5 C#5 D5 E A5

- ing to the dec - a - dent. Dance. _ Dance. _
(Danc - ing to the dec - a - dent dance.) _

P.M. -----

Dance. _ Dance. _

Dance. _____ Dance. _____

Guitar Solo
Half-time feel
A5

D5 C5

P.H. slight P.M. -----

A5 D5 C5 B5

P.H. P.H. P.H.

E5 D5 B5

slight P.M. P.H. P.H.

E5 B5 E5

P.H. P.M. P.H. P.M.

F#5 B5 A5 Am6 E5

rake rake w/ bar P.H.

-2 1/2

E Esus4 E F#add4 E

loco hold bend

A5 B5 E5 A5 Esus4

8va

17 16 17 16 17 19 19 17 16 17 21 19 17 16 17 16 19 17 19 19 (19) 17

3

w/ bar

A5

8va

loco

P.H.

(17)

4 (4) 2 2 0 4 2 4 5 2 0 2 2 0 4 2 4 4 6 2 0 2 0

*Improvise over sustained note using feedback, whammy bar, glissandos and pick noises.

3

(2) 2 2 4 2 4 5 2 2 14 12 10 8 7 5 3 2 (14) 14 12 11 9 7 5 4 2 2 4 2 4 5 2 2

G5 A5

Go, go, go, go, go, go, go, go, go. Dance. _
(Dance. _

(2) 2 4 2 4 4 6 2

Chorus

A5 A A5 A D5 C5 B5 A5

Dance. _ Dance. _ Dance. Danc - ing to the dec - a - dent dance. _

(Dance.) _

let ring----- let ring-----

P.M. ----- P.M. -----

A G5 D5 E5 A5 F#m

Ev - 'ry - bod - y dec - a danc - ing, danc -

let ring----- let ring-----

P.M. ----- P.M. -----

D C#5 D5 C#5 D5 E A5 A A5

- ing to the dec - a - dent. Dance. _ Dance. _

(Danc - ing to the dec - a - dent dance.) _

P.M. ----- P.M. -----

A D5 C5 B5 A5 A G5

Dance. _____ Danc - ing to the dec - a - dent dance. _ Dance. Ev -

let ring --

D5 E5 A5 F#m D

- 'ry - bod - y dec - a danc - ing, danc - ing to the dec - a - dent. (Danc -

let ring-----let ring-----

P.H.

Outro

C#5 D5 C#5 D5 E A A7(no3rd) A A7(no3rd) D

Dance. _____

- ing to the dec - a - dent dance.) _

P.M. -----

A A7(no3rd) G D E

let ring -----

(14) 14 14 14 12 11 10 9 10 11 12 11 10 7 7 14 14 13

(14) 14 14 14 12 11 10 9 10 11 12 11 10 7 7 14 14 13

A F#m D E A

Ah...

let ring -----

12 9 9 12 9 12 9 13 12 10 11 10 12 (12) 10 12 10 10 12 (12) 10 11 9 10 11 9 10 9 11 11 9

(13) 13 9 9 12 9 12 9 13 12 10 11 10 12 (12) 10 12 10 10 12 (12) 10 11 9 10 11 9 10 9 11 11 9

A7(no3rd) A A7(no3rd) D A

(9) 10 11 12 11 10 9 10 11 12 11 10 14 14 14 12 11 10 9

(9) 10 11 12 11 10 9 10 11 12 11 10 14 14 14 12 11 10 9

A7(no3rd) G D E A F#m

let ring -----

(9) 10 11 12 11 10 7 7 14 12 9 13 9 9

(9) 10 11 12 11 10 7 7 14 12 9 13 9 9

Words and Music by Bill Leverty, Carl Snare, Michael Foster and Cosby Ellis

E/A

E

E/A

nev - er thought you'd hurt me. _____ I guess you live and learn. ____ When you're

[illegible]

A E/A D/A E/A

I've been mis - treat - ed, _____ I've been used _ be - fore. _ I get

The musical score consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody line with notes corresponding to the lyrics. Chord symbols are placed above the staff: A, E/A, D/A, and E/A. The bottom staff shows a guitar fretboard diagram with numbers indicating finger positions for each string across various frets.

[illegible][illegible]

D E C#m7 F#m7 E

pick up the piec - es, start it all a - gain.

2 2 2 2 2 0 0 0 0 0 0 0 7 7 7 7 7 2 2 2 2 0 0 0

3 3 3 3 3 1 1 1 1 1 1 1 5 5 5 5 5 2 2 2 2 1 1 1

0 0 0 0 0 2 2 2 2 2 2 2 4 4 4 4 4 2 2 2 2 2 2 2

0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Let's just get back to the way it was before. Oh,

Bm7 E

girl, I can't take an - y more.

f w/ dist. P.M.

Chorus

A5 Bm7 D5 E5

Ba - by, don't treat me bad. Well,

P.M. ---

2 2 X X X X 2 2 X X X X 7 7 X X X X 9 9 X X 2 4

A5 Bm7 D5 E5 A5 Bm7

this could be _ the best _ thing that you'll _ ev - er have. _ Ba - by, _ don't treat me bad. _

let ring -----

To Coda 2

D5 E5 A5 Bm7 E5

You can do an - y - thing _ but, ba - by, don't treat me bad. _

P.M. - -

To Coda 1

A5 A/C# D5 A/C# B5 D5 E5 Esus4 E A5 A/C# D5 A/C#

Whoa, don't treat me bad. _

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

Verse

B5 D5 E5 Esus4 E Esus4 A E/A D/A E/A

2. Oo, I gave ev - 'ry - thing _ but you threw it all a - way. _ I can't

P.M. - - dist. off w/ chorus

F#7(no3rd) C#m7 D E A E/A

take an - y more ___ of these games ___ that you play. ___ Well, I've been through heart - ache, ___ and

0 0 7 7 0 0
7 12 7 5 5 5
4 11 7 4 7 5
4 6 7 6 7 6
0 0

D/A E/A F#7(no3rd) C#m7 D E

I've been through pain. ___ And it's hard to be - lieve ___ you still treat ___ me this way. ___ But I

0 0 0 0 7 7 5 5
2 5 7 12 7 5
4 4 6 11 7 4 4 6
0 0 4 11 7 7 5 6
0 0 4 11 7 7 5 6

Pre-Chorus

D E C#m7 F#m7 E D E

won't cry no more ___ 'cause the tears are all ___ in vain. ___ We can pick up the piec - es,

7 7 7 2 5 7 7 7
7 5 5 5 4 5 4 5
7 4 4 4 6 6 7 5
5 6 4 4 6 6 5 6

C#m7 F#m7 E D E C#m7 F#m7 E

start it all ___ a - gain. ___ Let's just get back ___ to the way it was ___ be - fore. ___

7 2 5 7 7 7 2 5
5 4 4 5 4 5 4 5
4 6 6 6 6 6 4 6
4 6 5 6 4 6 4 6

Bm7 E

Girl, I can't take an - y more. _____

w/ dist. P.M. -----

⊕ Coda 1

Guitar Solo

B5 D5 E5 Esus4 E Esus4 A E5/A D/A E5/A

P.M. - -

8va -----

F#m7 C#m7

D E

8va -----

F#m7 C#m7

D A Bm7 E5

'Cause girl, I can't take an - y more. _

8va -----

Esus4

E

Oo, yeah.

*P.S.

*Rub edge of pick down the string, producing a scratchy sound.

Interlude

A5 B5 D5 E5

D.S. al Coda 2

A5 B5 D5 E5

Now lis - ten to me,

⊕ Coda 2

A5 Bm7

by. Now lis - ten to me. Ba - by, don't treat me bad.

D5 E5 A5 Bm7

Well, this could be the best thing that you'll

P.M. --|

D5 E5 A5 Bm7 D5 E5

ev - er have. Ba - by, don't treat me bad. You can

let ring -----| P.M. --|

A5 Bm7 E5

do an - y - thing but, ba - by, don't treat me bad.

Outro A5 A/C# D5 A/C#

P.M. --| P.M. --|

B5 D5 E5 Esus4 E A5 A/C# D5 A/C# B5 D5 E5 Esus4 E

Don't treat me bad.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

A5 A/C# D5 A/C# B5 D5 E5 Esus4 E A5 A/C# D5 A/C#

No, _____ yeah. _____ Don't treat me bad. _____

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

7 5 5 5 4 5 0 0 5 4 | 9 7 9 5 7 9 9 7 | 7 5 5 5 4 5 0 0 5 4

B5 D5 E5 Esus4 E A5 A/C# D5 A/C#

No, no, no, ~no, no, no. Don't treat me bad. _____

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

9 7 9 7 9 7 9 7 | 7 5 5 5 4 5 0 0 5 4

B5 D5 E5 Esus4 E A5 A/C# D5 A/C# B5 D5 E5 Esus4 E

Don't _____ treat me bad. _____ Ah. _____

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

9 7 9 7 9 7 9 7 | 7 5 5 5 4 5 0 0 5 4 | 9 7 9 5 7 9 9 7 | 7 5 5 5 4 5 0 0 5 4

A5 D5 E5 D5 E5 A5 A

7 5 7 5 9 7 9 7 5 7 | 7 5 | 6 7 7 5

Down Boys

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock ♩ = 112

N.C.

musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a melody line in treble clef and a guitar accompaniment line in bass clef. The melody starts with a mezzo-forte (mf) dynamic. The guitar accompaniment includes a prelude with a "P.M." (Palm Mute) instruction. Chord symbols are written above the melody: D5, A/C#, B5, A5, E/G#, A5, B5. The score includes a key signature change to 2/4 time at the end.

N.C. A/C# N.C. D5 N.C. A5 N.C. A/C# N.C.

Rhy. Fig. 1

P.M. -----| P.M. -----| P.M. --| 1/4 P.M. -----| P.M. -----|

0 0 0 0 7 4 0 0 0 7 5 0 0 2 2 0 2 4 2 3 0 0 0 0 7 4 0 0 0

D5 N.C. A5 C#5 D5 D#5 N.C. A/C# N.C. D5 N.C. A5 N.C. End Rhy. Fig. 1

A/C# N.C. D5 N.C. A5 N.C.

P.M. P.M. P.M. w/ bar w/ bar

-1/2 -1/2

-1/2 -1/2

-1 1/2

Verse N.C. A5 N.C.

1. Some things you do — real - ly make me mad, I must con - fess. Uh!

P.M. P.H. P.M. P.H. P.M.

Pitch: G#

A

1/4

E5 B5 A5 C#5 N.C.

The way the street-light sil - hou - ettes your

let ring

P.H. P.M. P.H. P.M.

Pitch: F#

B

A5 N.C. E5 B5 A5 C#5

things in - side — your dress. Oh.

2. A

let ring

P.H. P.M.

Pitch: A

Verse

2nd time, substitute Rhy. Fig. 1

3rd time, substitute Fill 1

N.C.

A5

N.C.

wild child in the streets, I think I see you but I real - ly don't

3., 4. See additional lyrics

P.M. P.H. P.M. P.H. P.M.

0 0 0 0 4 0 0 5 0 2 4 2 3

Pitch: G#

E5

B5

A5

C#5

N.C.

know. Who knows? One mil - lion miles an hour, head - ed out

let ring P.H. P.M. P.H. P.M.

0 2 2 2 4 4 0 2 2 4 6 6 0 0 0 0 4 0 0

Pitch: F#

2nd time, substitute Rhy. Fig. 1 (1st 2 meas.)

A5

N.C.

E5

B5

A5

C#5

to where the down boys go.

P.H. P.M.

let ring

5 0 2 2 4 2 3 0 2 2 2 4 4 0 2 2 4 4 6 6

Pitch: A

Fill 1

8va

22

w/ bar

(22)

Pre-Chorus

To Coda

G5 Dsus4 D C5

Whoa. Can we re-wind -to where we've been? Oh, I wish you'd take a look and

Harm. w/ bar -1/2

Pitch: G

Chorus

2nd time, substitute Fill 2

D5 E5 B5 A5

see the shape I'm in. Where the down boys go, go! Where the

E5 B5 A5 C#5 D5 D#5 E5 B5 A5

down boys go, go! Where the down boys

Fill 2

Chords: C#5, F#5, B5, A5, B5, A5, D5

1. go, — yeah! I wan-na go where the down boys go, — ba-by! down boys — go, ba - by!

2. go, — ba-by! down boys — go, ba - by!

2 0 6 4 6 4 4 2 4 2 0 6 17 4 4 0 6 17 7 7

Chords: A/C# B5 A5 N.C.

P.M.

8va

7 5 4 4 4 9 7 7 9 7 5 5 7 5 7 5 7 5 7 5 20 19 18 17 15 17 16 15 16 14

Guitar Solo

Chords: A/C# D5 N.C. A5 N.C. A/C# N.C.

P.H.

8va

14 12 14 15 12 14 12 15 12 17 (17) 17 17 15 17 15 17

rake

Pitch: C D

Chords: D5 A5 C#5 D5 D#5 N.C. A/C# N.C. D5 N.C. A5 N.C.

8va

16 17 16 15 (15) 20 15 17 (17) 15 (15) 12 15 12 15 12 15 12 14 12 (12) X X

w/ bar

*Strike note while bar is still depressed.

D.S. al Coda

Chords: A/C# N.C. D5 C#5 D5 D#5

8va

15 17 17 17 17 15 15 15 15 12 12 12 14 12 4 19 20 22

Harm.

w/ bar

slack

-5

**Strike harmonic while bar is still depressed.

⊕ Coda

D5

see the shape I'm in. Where the

P.M. P.M. P.M. P.M.

7 5 0 0 7 5 0 0 7 5 0 0 7 5 5 7 5

Chorus

E5 B5 A5 E5 B5 A5

down boys go, go. Where the down boys go. Whoa.

9 7 4 2 2 0 2 0 4 2 2 0

C#5 D5 D#5 E5 B5 A5 C#5

Where the down boys go, yeah!

(2) 6 4 7 8 9 2 0 4 2 2 0 6 4

F#5 B5 A5

I wan-na go where the down boys go. Where the down boys go.

P.M. P.H. P.M.

6 4 4 2 4 2 0 2 0 17 0 0 0 0 4 0 0

Pitch: G#

A5 N.C.

A5 C#5 D5 D#5

Where the down boys go. _____

P.H. P.M. P.M. P.H. P.M. P.H. P.M.

Pitch: A G#

N.C.

A5 N.C.

Where the down boys go. _____ Where they go! _____

P.M. P.H. P.M. P.M. P.H. P.M. P.H. P.M.

Pitch: G# A G#

C#5 D5 D#5

N.C.

Outro
N.C.

Repeat and fade

P.M.

5 6 7 8 (8/6)

Additional Lyrics

3. You comb your hair, put on your shades,
You look real cool.
You're giving me the runaround, make me feel like a fool.
Got a lot of nerve to call me cheap, even though it's true.
Now I don't care where we go tonight, take me along with you.

4. Some things you do really make me mad,
I must confess.
The way the streetlight silhouettes our things,
Inside your dress,
Oo, yeah.

Words and Music by Kip Winger, Reb Beach and Beau Hill

Intro

Moderate Rock ♩ = 96

[illegible]

12-string guitar

Capo 1

Chords: D, C5, D5, E

Lyrics: The Sound of Silence

D C5 A A5
 Uh. 1. Yeah, _
 P.M. P.M. P.M. P.M. P.M. P.M. P.M. -- P.M. P.M. P.M. P.M. --
 9 9 10 9 9 7 7 9 9 7 5 5 7 7 8 7 3 5 4 2 2 2 2 2 2 2 0 2 2 0 2 3 0

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§ Verse

X Verse

N.C. A7sus4 A7 A G D/F# A

I saw sparks fly from the corner of my eye,

2., 3. See additional lyrics

P.M. -- P.M. ----- P.M. --

(2) 3 5 3 0 0 7 5 6 0 0 0 2 2 2 2 0 0 0 0 3 2 0 X 2 2 2 2 0

N.C. A7sus4 A7 A5 D5 N.C. A5

_____ and when I turned, ooh, _____ it was love at first _____ sight.

P.M. ---| P.M. ----| P.M. -----|

(3) 3 5 3 0 0 7 6 2 2 2 2 3 3 2 0 3 0

N.C. A7sus4 A7 A D/F# G5 A

I said, "Please ex-cuse me, — I did-n't catch your name. ——— Whoa, —

P.M. - - P.M.

(2/2) 3 5 3 0 0 7 5 6 0 0 0 2 0 3 2 2 2 3 2 0 X 2 3 2 0 X 2 3 0 0 X 3 3 2 0

To Coda

N.C. A7sus4 A7 A5 D5 N.C. F5

it'd be a shame not to see you a - gain."

P.M. -- P.M. ---- P.M. ----

Pre-Chorus

G Gsus4 A5 Asus4 Asus2 A5

And just when I thought she was com - in' to my door,

P.M. -- P.M. -- P.M. -- P.M. -- P.M. --

F5 G5 A5 B5 C5 G5 A5 N.C. E

she whis-pered sweet and brought me to the floor. She said,

P.M. -- P.M. -- P.M. -- P.M. --

Chorus

D C5 D5 E

"I'm on - ly sev - en - teen." _____ (Sev - en - teen.) _____

P.M. P.M. P.M. P.M. P.M. P.M. P.M. -1 P.M. P.M.

(2 9 9 10 9 7 7 7 9 9 7 7 5 5 5 7 7 8 7 5 5 4 0 5 4 0 7 9 7 5 7)

D C5 G5 A5 N.C. E

"I'll show you love_ like_ you've nev - er seen, _ ow." _
 You ain't seen _ love, ain't _ seen noth-in' like me. _____

P.M. P.M. P.M. P.M. P.M. P.M. P.M. -1 P.M. P.M. P.M. P.M. -1

(9 9 9 10 9 9 7 7 7 9 9 7 5 5 7 7 7 8 7 7 5 5 0 0 0 2 0 3 2 0 6)

D C5 D5 E

She's on - ly sev - en - teen. _____ * (Sev - en - teen.) _____

P.M. P.M. P.M. P.M. P.M. P.M. P.M. -1 P.M. P.M.

(2 9 9 10 9 9 7 7 7 9 9 7 5 5 5 7 7 8 7 7 5 5 4 0 5 4 0 7 9 7 5 7)

*Sing 1st time only.

[1.

D C5 A5

Dad - dy says__ she's too____ young, but she's old e - nough__ for me.____ 2. Mm,___

P.M. P.M. P.M. P.M. P.M. P.M. P.M. - - P.M. P.M. P.M. - -

(9) 7 9 9 10 9 7 7 7 9 9 7 5 5 7 7 8 7 3 5 0 0 X 3 2 0 2 0

2.

The musical score is for the song "Seven, ay, yeah." and is divided into two systems. The first system contains the vocal melody and a guitar part. The vocal melody is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics "Seven, ay, yeah." are written below the staff. The guitar part is in treble clef and includes a G5 power chord. The second system contains a bass line and a drum part. The bass line is in treble clef and features a repeating eighth-note pattern labeled "P.M." (pedal point). The drum part is in bass clef and includes a section labeled "8va" (octave) and "Harm." (harmonic). The score concludes with a final chord and a double bar line.

Sev - en - teen, ay, yeah.

G5

P.M. P.M. P.M. P.M.

8va

Harm. w/ bar

Pitch: D G

Guitar Solo

B5 *loco* A5 G5

7 7/7 7 7 9 9 7 7 7 9 7 6 9 6 6 7 9

A5

6 5 10 10 10

T 14 12 10 9 10 12 14 12 10 9 12 14 10 12 10 8 10 12 8 10 8 7 8 10 7 8 7 8 10 8 7 9 7 6 9 7 6 9 7 9 7

G5

F#m7(add4)

1/4 1 7 10 7 10 7 10 9 7 9 9 7

7 7 9 7 9 9 7 9 7 7 9 9 9 7 10 7 10 7 10 9 7 9 9 7 9 7 9 7

N.C.

8va

w/ bar

19 19 19 19 19 19 20 19 17 19 19 19 19 20 19 17 19 19 19 20 19 17 19 19 19 22 19 17 19

(7) (7) 9 (9)

8va

loco

19 19 20 19 17 20 17 20 17 20 17 19 17 19 19

8va

12

12

T

12 12 12 12

(12) 14 15 17 15 14 15 17 14 15 17 14 16 17 14 16 17 15 17 19 15 19 17 19 15 17 19 20 19 17 15 17 19 17

8va

Aw.

loco

10

20 19 17 20 17 19 19 19 16 17 19 16 17 19 19

2 1/2

0

Interlude

Huh.

P.M.

1/2

(0) 0 3 0 3 0 0 4 0 4 4 5 0 0 3 5 3 0 0 4 5 (4) 0

D.S. al Coda

A5

3. Yeah, -

P.M.

1/2

(0) 0 3 0 3 0 0 4 0 4 4 5 0 0 3 5 3 0 0 4 5 (4) 2 2 0

Coda

D5 N.C. E Chorus D

It must be love. She's on - ly sev - en - teen.

P.M. P.M. P.M. P.M. P.M. P.M.

2 2 2 2 3 3 2 0 3 0 0 9 9 10 9 7 7 7 9 9 7 5

C5 D5 E D

That girl, she gives me love__ like__

(Sev - en - teen. __)

P.M. ♯ P.M. P.M. P.M. P.M. P.M. P.M.

C5 G5 A5 E D

I've nev-er seen. __ She's on - ly sev - en - teen. __

P.M. ♯ P.M. P.M. P.M. ♯ P.M. P.M. P.M. P.M. P.M. P.M.

C5 D5 E D

Sev - en - teen. __ Dad - dy says _ she's too__ young, but she's

P.M. ♯ P.M. P.M. P.M. P.M. P.M. P.M.

C5 G5 A5 E D

old e - nough for me. — — — — — She's ev - 'ry - thing I — — — — — need. — — — — —
Sev - en - teen. — — — — —

P.M. 4 P.M. P.M. P.M. 4 P.M. P.M. P.M. P.M. P.M. P.M.

5 5 7 5 7 7 7 7 7 7 5 5 0 0 0 2 2 0 9 9 9 10 9 9 9 7 7 7 9 9 7 5

C5 D5 E D

— — — — — Dad - dy says — she's too — — — — — young, but she's
Sev - en - teen.) — — — — —

P.M. 4 P.M. P.M. P.M. P.M. P.M. P.M.

5 5 7 5 7 7 7 7 7 7 5 4 0 5 4 0 7 9 9 9 10 9 9 9 7 7 7 9 9 7 5

Outro-Guitar Solo

C5 G5 A5 N.C. E

old e - nough, — — — — — old e - nough for me. — — — — — Yeah, yeah, — — — — —

P.M. 4 P.M. P.M. P.M. 4

5 5 7 5 7 7 7 7 7 7 5 5 0 0 0 2 2 0 9 9 9 7 9 7

C5 D5 E D

yeah.

$-\frac{1}{2}$ $-\frac{1}{2}$ $-\frac{1}{2}$

w/ bar ----|

$-\frac{1}{2}$ $-\frac{1}{2}$ $-\frac{1}{2}$

12 13 14 15 12 13 14 15 12 (12) (12) (12) 15 12 12 12 15 15 12 15 15 15 (15) 12 14

(7)

C5 G5 A5 E D

8va

loco

1/2 1/4

T T T

14 14 12 14 12 12 14 12 (12) 16 12 19 12 19 12 16 17 16 14 12 14 16 12

C5 D5 E D

grad. dive w/ bar -----|

w/ bar $-\frac{1}{2}$

1/2

(12) (12) 12 15 12 (12) 12 15 12 14 13 13 13 (13) 14 14 14 14 12 14 14 14 13 12 13

-1

C5 G5 A5 E

8va

5 10

T T T T T T

14 14 14 13 14 12 12 12 12 12 12 12 12 12 14 (14) 12 14 16 14 12 12 14 16 13 14 16 18 16 14 13 14 16 18 15 19 21 19 17 19 21 17 21 19

*In one motion, tap the note indicated with the index finger of the pick hand, then pluck the adjacent string with the same finger while pulling off.

Begin fade

D C5 G5 A5 E

1/4 1/4

(14) 14 14 12 12 12 14 12 14 12 10 12 12 11 12 10 12 12 9 14 13 14 14 13 12 12 12 15 12 14 12

[illegible][illegible]

Additional Lyrics

2. Mm, come to my place; we can talk it over, oh,
Ev'rything going down in your head.
She says, "Take it easy, I need some time.
Time to work it out, to make you mine."
3. Yeah, such a bad girl, loves to work me overtime.
Feels good, hah, dancing close to the borderline.
She's a magic mountain, she's a leather glove.
Oh, she's my soul. It must be love.

Words and Music by Tom Keifer

Moderate Rock ♩ = 135

E5 B5 G5 E5

"Make me a - gain." _ She wrapped her love a - round me all night long. _

A5 E5 B5 G5

In the morn - in' we were still go - in' strong, _ Now let me tell ya, it

P.M. P.M.

E5 A5 E5 B5

sure felt good. _ First time I saw that girl I knew it would. _

P.M. P.M. P.M.

G5 E5

Now let me tell ya, it sure felt _ right. _ No pull - in' teeth, she did - n't

P.M. P.M.

To Coda 1

Chorus

A5 B5 A5 E5

wan - na fight. She said, "Shake me all night." She said,

B5 E5 N.C. B5 A5

"Shake me, shake it don't break it, ba - by. Shake me all

E5 A5 F#5 B5 G5

night." She said, "All night long."

D.S. al Coda 1

E5 A5 E5 B5

All night long, ba - by.

⊕ Coda 1

⌘ Chorus

A5 E5 A5 E5 A5 E5 B5 A5

"Shake me all__

E5 B5 E5 N.C.

_____ night." She said, "Shake me, shake__ it don't break it, ba - by.

To Coda 2 ⊕

B5 A5 E5 B5 E5

Shake me all_____ night." She said, "Shake me." Ooh,___

Bridge

N.C. A5 E5 A5

yeah. All night. Keep

The first system of the Bridge section features a vocal line with the lyrics "yeah. All night. Keep". The guitar line includes chords N.C., A5, E5, and A5. The bass line shows fret numbers: (2/0) 3 4 5 0 3, 2/0 2/0 0 2/4 2 2 2/0, and 0 2/4 0 2/0.

B5 A5 B5 A5 E5

the fire burn - in' 'cause we're do - in' all right. All night.

P.M. P.M.

The second system of the Bridge section continues the vocal line with "the fire burn - in' 'cause we're do - in' all right. All night.". The guitar line includes chords B5, A5, B5, A5, and E5. The bass line shows fret numbers: (2/0) 4/2 4/2 4/2 4/2 4/2 4/2 2/0, 4/2 4/2 4/2 4/2 4/2 4/2 4/2, 2/0 2/0 2/4 2 2 2/0, and P.M. P.M.

Guitar Solo

F#5

Come on and shake it right.

8va loco w/ bar P.H. 1 5 -2 1/2

The Guitar Solo section begins with the vocal line "Come on and shake it right.". The guitar line includes techniques such as 8va, loco, w/ bar, P.H., and 1. The bass line shows fret numbers: (2/0) 2/0 0 2/4 0, 5, 2/2 2/2 2/2 2 4, and -2 1/2.

8va

The continuation of the Guitar Solo section features a guitar line with the technique 8va. The bass line shows fret numbers: 14 16 13 14 16 13 14 16 14 15 16 14 15 17 14 16 17 14 16 14 17 14 17 14 16.

B5 *loco* G5 E5

5 7 7 7 9 9 9 9 9 7 9 7 7 9 7

8va A5

10 10 10 9 9 9 10 10 10 11 11 11

8va E5 B5 *loco*

12 12 12 12 12 12 15 9

G5 E5

7 10 7 9 10 7 9 7 9 7 9 7 9 7 7 9 7 9

A5 E5 A5

10 10 10 10 10 10 9 7 9 9 10 10 10 9 9 9 10 10

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, blocky style. The notes are: E5 (quarter), A5 (quarter), E5 (quarter), B5 (quarter), and a final B5 (half). The notes are labeled with their respective pitch names: E5, A5, E5, B5, and B5. The final B5 is marked with a '1' and an arrow, indicating the first finger.

[illegible]

The image shows a musical score for the song "Shake Me" by The Beatles. The score is written for guitar, bass, and drums. The guitar part is in the key of D major (two sharps) and 4/4 time. It begins with a double bar line, followed by a quarter rest, then a quarter note D4, a quarter note E4, and a quarter note F#4. The bass part is in the key of D major and 4/4 time. It begins with a double bar line, followed by a quarter rest, then a quarter note D3, a quarter note E3, and a quarter note F#3. The drum part is in 4/4 time. It begins with a double bar line, followed by a quarter rest, then a quarter note D4, a quarter note E4, and a quarter note F#4. The lyrics "Shake me." are written below the guitar part.

The musical score for 'Shake Me' by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is D major (two sharps). The guitar part features a melodic line with a double bar line and a repeat sign, followed by a phrase marked 'Shake me.' with a dotted line. The bass part provides harmonic support with chords and single notes. The drum part includes a variety of rhythmic patterns, including a double bass drum pattern and a triplet. The score is divided into sections by a double bar line and a repeat sign.

A5 E5 A5 E5 A5 E5

Shake me. _____

3 4 0

⊕ Coda 2

N.C. B5 A5

yeah. _____ Shake me.

3 4 5 0 3 0

10 11 10 11 10 11 10 11 10 11

Begin fade

E5 B5 E5 N.C.

Yeah. _____

(Shake me.)

9 7 9 9 7 9

9 9 9

Musical score for the song "Baby" by Justin Bieber. The score is in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics "Ooh, baby, yeah, yeah." and a piano accompaniment. The piano part includes a bass line with a "B5" label and a treble line with a "A5" label. The score is divided into two systems, each with a repeat sign and a first ending bracket.

[illegible]

E5 B5 E5 N.C. *Fade out*
 Yeah.
 (Shake me.)
 9 7 7 9 9 9 9 7 9 10 9 10 9 10 9

Additional Lyrics

2. Screamed and scratched and rolled out of the bed,
I never really got her out of my head.
And now and then she makes those social calls,
Gives me a squeeze, gets me kickin' the walls.
Now let me tell ya, it still feels tight,
And we were shakin' after every bite.
I feel her comin' in the middle of the night,
Screamin' higher.

Up All Night

Words and Music by Mark Slaughter and Dana Strum

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro
Moderately

Asus2

Up all night, sleep all day. ____

* w/ dist.

TAB

*Vol. swell (Gradually increase vol. over the next 4 meas.)

Up all night, sleep all day. ____

D5/E

E7

P.M. P.M. P.M. P.M.

19 19 22 0 0 0 0

D5/E

E7

N.C.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

let ring

7 6 7 9 7 7 7 7 7 6 0 0 0 0 0 0 0 0 0 0

Verse
D5/E

E7

D5/E

E7

1. When eve-nin' comes _ I am a - live. _ I love to prowl a-round in the streets. _
2. See additional lyrics

P.M. let ring 4 P.M. P.M.

N.C.

D5/E

E7

D5/E

It's the moon - light _ that con - trols my mind. _ Now _

P.M. let ring 4 P.M.

Pre-Chorus

E7

N.C.

F5

C5

G5

_ I've got the pow - er to speak, _ yeah.

P.M. let ring -

F5

C5

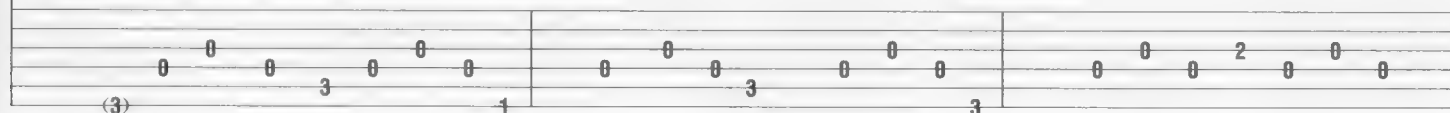
G5



(A-wake from dusk to dawn. Watch - in' the cit - y lights. Stars are shin - in' down.



let ring



F5

C5

G5

F5

C5

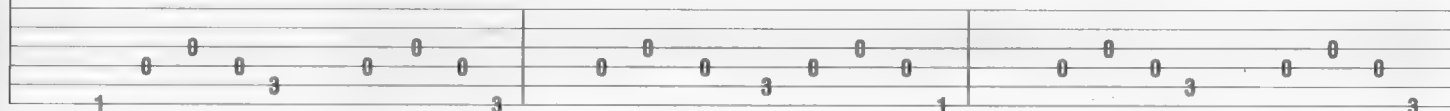
G5



They'll be shin - in' down on you and I. And I'll hold you till the morn - in' light. And when morn - ing comes.)



let ring



Chorus

A5

Dsus2

G5

N.C.



Ev - 'ry-bod-y sing it now. Up all night, sleep all day.



let ring



To Coda

A5 Dsus2 G5 N.C.

Up all night, sleep all day. That's right.

Interlude
D5/E

E7 D5/E

P.M. P.M. P.M. P.M. P.M.

D.S. al Coda

E7 N.C.

P.H. 2 P.H. 2 P.H.

Pitch: D#

Coda

A5 Dsus2 G5 N.C. A5 Dsus2

Up all night, sleep all day. Come on, come on. Up all night. Oh,

G5

— may - be we could just stay up . twen - ty - four hours a day, uh.

Interlude N.C.

Huh!

P.H. P.H. P.H. P.H. P.H.

7 (7) 0 0 7 0 0 6 0 0 8 5 6 7 0 0 7 0 0 6 0 0 8 5 6 7

Pitch: F# F# F# F# F#

P.H. P.H. P.H. P.H.

(7) 0 0 7 0 0 6 0 0 5 5 6 7 0 0 7 0 0 6 0 0 5 5 6 7

Pitch: F# F# F# F#

Guitar Solo

F#m Fmaj7#11 G6

11 13 14 15 15 14 15 14 12 14 12 10 9 10 9 7 5 7 5 4 5 7 4

B5 A5

P.H.

G#m

8va

G5 A5

loco

Pre-Chorus

G5 D5 A5 G5 D5 A5

Watch-in' the cit-y lights...

(A - wake from dusk to dawn. —)

G5 D5 A5 G5

Stars are shin - ing down. — They'll be shin - in' down on you and I. And I'll
And when morn - ing comes.) —

D5 A5

hold you till the morn - in' — light. — Ev - 'ry - bod - y sing it now.

Chorus

B5 E5 A5 N.C. B5

Up all night, sleep all day. — Up all night.

Play 4 times

w/ bar grad. dive

slack

Additional Lyrics

2. Drivin' down the boulevard, all alone.
The neon signs are callin' your name.
Find me in the corner havin' the time of my life.
You'd think you'd want to do the same.

Talk Dirty to Me

Words and Music by Bobby Dall, Brett Michaels, Bruce Anthony Johannesson and Rikki Rockett

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\text{♩} = 124$

C5 D5 F#5 G5 F#5 G5

f
w/ dist.

T
A
B

1. 2.

F#5 G5 F#5 G5

1. You know I

*P.S.

*Rub edge of pick down the strings, producing a scratchy sound.

Verse

G5

nev - er, I nev - er seen you look so good, — you

P.M. P.M.

D5

nev - er act the way you should, — uh, but I like —

P.M. -----

12	12	12	12	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

C5

— it. And I know you like it too, —

P.M. -----

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

G5

— the way that I want you. —

P.M. -----

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	12	12	12	12	12	12	12	12
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	10	10	10	10	10	10	10	10

D

I've got to have — you, oh, yes, I do. — 2. I

P.M. -----

12	12	12	12	12	12	12	12	10	11	10	11	12	(12)
10	10	10	10	10	10	10	10	10	11	10	11	12	(12)

G5

D5

D

C5

G5

[illegible]

D5

I got - ta touch__ you. 'Cause ba - by, we'll__ be__

P.M. ---| P.M. P.M. ---| Harm. -----|

(12 12 12 12 12 12 7 7 7 7 7 7 7 7)

(12 12 12 12 12 12 5 5 5 5 5 5 5 5)

Chorus

C5 D5 F#5 G5 F#5 G5

at the drive - in, in the old

3rd time, substitute Fill 1

5 5 5 5 5 5 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5

11 12 12 12 11 12 12 12 11 12 12 12 12 12

9 9 10 10 9 10 10 10 9 10 10 10 10 10

F#5 G5 C5 D5

__ man's Ford, { 1., 2. be - hind the bush - es, 3. be - hind them bush - es, }

11 12 12 12 12 12 5 5 5 5 7 7 7 7

9 9 10 10 10 10 5 5 5 5 5 5 5 5

Fill 1

11 12 12 11 12 12 11 12 12 11 12 12 12 12

9 9 10 9 10 10 9 10 10 9 10 10 10 10

3rd time, substitute Fill 2

F#5 G5 F#5 G5 F#5 G5 C5 D5

un - til I'm scream - in' for more. }
till I'm scream - in' for more, more, more! }

Down the

E5 C5 A5 To Coda 2

base - ment, lock the cel - lar door, and ba - by,

To Coda 1

D5 N.C. F#5 G5 F#5 G5

talk dirt - y to me. 3. You know I

Fill 2

Verse
G5

call you, I call you on the tel - e - phone, I'm on -

P.M. ----- P.M. ----- P.M. -----

12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

D5

- ly hop - in' that you're home so I can hear -

P.M. - P.M. - - P.M. - - P.M. ----- P.M. - -

12	12	12	12	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
12	12	12	12	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

D

C5

you when you say those words to me -

P.M. - P.M. - P.M. - - P.M. P.M. - P.M. P.M. - P.M.

10	10	8	7	8	8	7	7																
10	10	8	7	8	8	7	7																
11	0	0	0	0	0	0	0																

G5

and whis - per so soft - ly.

P.M. - - P.M. P.M. - - P.M. P.M. - - P.M.

D5

I've got - ta hear ____ you. 'Cause ba - by, we'll ____ be ____

P.M. --| P.M. P.M. --| Harm. -----|

(12)	12	12	12	12	12	7	7	7	7	7	7	7
(12)	12	12	12	12	12	7	7	7	7	7	7	7
10	10	10	10	10	10	5	5	5	5	5	5	5

⊕ Coda 1

F#5 G5 F#5 G5 F#5 G5 D5

C. C., pick up that gui - tar and, uh,

P.M. -----|

11	12	12	12	11	12	12	12	11	12	12	12	12	12	12	12	7	7	7	7	7	7	7	7
11	12	12	12	11	12	12	12	11	12	12	12	12	12	12	12	7	7	7	7	7	7	7	7
9	10	10	10	9	10	10	10	9	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5

Guitar Solo

C

talk to me!

P.M. -----|

7	7	7	7	7	7	7	5	5	3	1	0	0	5	5	3	1	0	0	12	12
7	7	7	7	7	7	7	5	5	3	1	0	0	5	5	3	1	0	0	12	12
5	5	5	5	5	5	5	5	5	4	2	0	0	5	5	4	2	0	0	5	5

G C

(12)	12	10	10	8	8	7	7	5	5	4	3	1	0	0	5	5	1	0	0	5
(12)	12	11	10	9	8	7	7	5	5	4	3	2	0	0	5	5	2	0	0	5

(5) 5	5	3	1	0	0	7	7	7	8	8	8	10	10	10	12	12	12	8
		4	2			7	7	7	9	9	9	11	11	11	12	12	12	10

N.C.(G)

'Cause ba - by, we'll be

(8) 15 15 15 15 15 12 12 12 12 12 10 10 10 10

D5 G5 F#5 E5

talk dirt - y to me, yeah! And

P.M. -----

7/5 7/5 7/5 7/5 7/5 7/5 7/5 7/5

17 15 17 15 15 12 15

(12/15)

C5 D5 G5 F#5

ba - by, talk dirt - y to me, yeah, yeah, yeah,

8va

1 17 17 17 15

E5 C5 D5 N.C.

yeah. And ba - by, _____ talk dirt - y to me.

8va

loco

14 15 14
15 ↗

X X X X X X
7 7 7 7 7 7
5 5 5 5 5 5

F#5 G5 F#5 G5 F#5 G5 N.C. F#5 G5 F#5 G5

Uh!

Free time

F#5 G5 G6

Woo!

8va

3 3 3 3 3 3 3 3

1 15 18 15 1 15 18 15 1 15 18 15

17 17 17 17 17 17

G5

That's the way I like it, baby.

Oo, yeah.

8va

w/ bar grad. dive

1 15 18 10 10

17 0 -1 1/2 -3 1/2 -2 1/2 (0)

-6

Wait

Words and Music by Mike Tramp and Vito Bratta

Intro

Moderate Rock ♩ = 144

D A/D C/D

Wait, _ wait, _ I nev - er had a chance to love _

mf
w/ clean tone
w/ pick & fingers
let ring throughout

TAB

G/D Bb/D A5

_ you. Now I on - ly wan - na say I love _ you one _ more time. _

w/ dist.

TAB

Verse

A A7

1. Wait _ just a mo - ment be -

w/ pick
dist. off

TAB

D/A Dm(add9)/A A

fore our love will die, 'cause I must

Fingering: 0 4 2 3 2 4 | 3 2 3 0 3 2 3 | 0 7 6 5 6 7

A7 D/A Dm(add9)/A

know the rea - son why we say good - bye.

Fingering: 5 0 7 0 5 0 7 5 | 0 4 2 3 2 4 | 3 2 3 0 3 2 3

A A7 D/A

Wait just a mo - ment and tell me why,

Fingering: 0 7 6 5 6 7 | 5 0 7 0 5 0 7 5 | 0 4 2 3 2 4

Dm(add9)/A A A7

'cause I can show you lov - in' that

Fingering: 3 2 0 3 2 3 | 0 7 6 5 6 7 | 5 0 7 0 5 0 7 5

Interlude

D Dm/A A A7

— you won't — de — ny. —

f w/ dist. & *delay delay off P.M.

0 4 2 3 2 4 6 7 6 5 4 5 6 0

*Set for quarter-note regeneration w/ 3 repeats.

D/F# Dm/F A A7

P.M. P.M. P.M. P.M. P.M.

3 2 4 3 3 3 0 0 7 7 7 7 7 7 7 6 5 0 0 5 0 5 0 0

D/F# Dm/F N.C. Verse A5 A A/G

2. I said wait, — and

P.M. P.M. P.M. P.M.

3 2 4 3 3 3 0 0 0 0 0 0 0 3 0 3 2 3 2 0 0 4 0 0 4 2 3

D/F# Dm/F A5

show your lov - in' like — it was — be - fore, — 'cause I —

P.M. P.M. P.M. P.M. P.M.

(3) 3 4 3 3 4 4 2 2 5 2 2 5 1 1 3 3 2 3 2 0

A A/G D/F# Dm/F

won't let ___ that feel - in' walk ___ out through the door. _

P.M. P.M. - - P.M. P.M. - - P.M. P.M. - -

(2) 0 4 0 0 4 2 3 3 4 3 3 4 4 2 2 5 2 2 5 1

A5 A A7 D/F#

I said wait ___ just ___ a mo - ment and

P.M. P.M. P.M. P.M. P.M. P.M.

(1) 1 3 3 2 3 2 7 6 7 4 6 4 5 5 6 4 6 0 4

Dm/F A A7

try once _ more, _ 'cause babe, _ I need _

P.M. P.M. P.M. - - - - let ring - - - - P.M. P.M. P.M.

(3) 4 3 4 2 2 3 3 3 2 3 3 2 7 6 7 4 6 4 5

D/F# Dm(add9)/F

to hold _ you like ___ I did _ be - fore. _

P.M. P.M. P.M. P.M. P.M. let ring - - - -

(4) 5 5 0 4 5 0 3 4 2 4 2 3 3 3 2 3 0 3 2

Pre-Chorus

Bm A E5 F#5 G5

So if you go a - way. I know that I will fol -

N.C. Bm

- low, 'cause there's a place in - side my

E5 B5 F# B5 F# B5

heart that tells me hold out, hold out, hold

F# B5 F#5 B5 F# Chorus D A

out, oh, ba - by. Wait, wait,

Music Score: "I Never Had a Chance to Love You"

Vocal Line:

Key: G Major (one sharp: F#)

Time: 4/4

Lyrics: I nev - er had a chance to love you.

Guitar Accompaniment:

Key: G Major (one sharp: F#)

Time: 4/4

Markings: P.M. (Preliminary Melody)

The guitar part includes a prelude and a postlude, both in G major. The prelude consists of a series of eighth and sixteenth notes, while the postlude features a more complex rhythmic pattern with eighth and sixteenth notes.

D A E5 A

Wait, wait, if on - ly our love could show _

P.M. P.M. let ring

10 11 12 10 11 12 10 10 9 11 9 11 10 3 4 2 2 2 2

— you. Wait, wait, — I

G5 A5 D A
 nev - er wan - na be with - out ____ you. Wait, wait, ____
 P.M. -----| P.M. -----| P.M. -----|
 8 7 9 8 7 9 8 10 9 11 10 9 11 10 11 12 10 11 12 10 10

C G/B

no, I nev - er had a chance to love you. Now I

P.M. -----

(10) 9 11 10 9 11 10 1 0 2 3 3 0 0 2

To Coda

Bb F/A A

on - ly wan - na say I love you one more time.

3 1 2 2 2 2

Guitar Solo

A A7 D/A

hold bend

(2) 14 (14) 21 (21) 0 6 7 9 14 9 7 12 9 19 (19) (19) 9 7 9

*Bend and vibrato are executed by left hand, fingered at 3rd str., 2nd fr.

**Bend w/ left hand, at 3rd str., 9th fr.

Dm(add9)/A A A7

8va loco

hold bend

T.H.

1/2 1/2 T 1/2 T 1/2 1 1/2

(9) (9) 13 9 (9) 7 10 12 7 6 (6) 7 10 (22) 14 (14)

D/A **Dm(add9)/A**

hold bend

1/2 T

(14) 21 14 18 14 20 (20) 14 16 14 (14) 12 14 12 10

A **A7**

3 3 6

steady gliss.

1/2 T

(10) 12 14 15 12 14 15 14 (14) 12 15 12 8 10 12 15 12 14 15 14 (14) (14)

D/A **Dm(add9)/A**

3

semi-harm.

1/2 T

9 0 5 9 5 0 7 12 7 14 7 9 14 9 (9) 15 8 10 15 8 10 17 10 15 10 14 10 15

A **A7**

(15) 14 12 14 15 14 12 14 15 14 12 14 15 14 12 12 14 12 14 14 14 12 14 14 12 14

D/A **Dm(add9)/A**

8va

1/2 1/2

17 15 14 17 15 14 17 15 14 17 15 14 14 19 21 (21) 21 21 (21)

D.S. al Coda

♢ Coda

D5 A/D C/D

— you. (Wait.) Um, ba - by, I'm beg - gin' you,

G/D Bb5 F/A

wait - ing. — No, I nev-er had a chance to love — you.

Outro A A7 D/A Dm(add9)/A

mf dist. off slight rit.

A A7 D/A Dm(add9)/A

accel. *molto rit.*

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